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**DIVERTIMENTO**  
Europe: motion, emotion, imagination

# DIVERTIMENTO

Diversifying tourism offers in peripheral destinations with heritage-based products and services, stakeholder-skills alliances to internationalize locally operating micro-enterprises

## PILOT PROJECT PLANNING TOOLS

### 10/10: EVALUATION AND CHECKLIST TOOL

COS-TOUR-2015-3-04

Supporting Competitive and Sustainable Growth in the Tourism Sector  
THEME 2: DIVERSIFYING THE EU TOURISM OFFERS & PRODUCTS – PROMOTING  
TRANSNATIONAL THEMATIC TOURISM PRODUCTS

COSME PROGRAMME FOR THE COMPETITIVENESS OF ENTERPRISES  
AND SMALL AND MEDIUM-SIZED ENTERPRISES (SMES)  
Executive Agency for Small and Medium-Sized Enterprises (EASME)



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## CONTRIBUTOR

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## CONTENTS

CONTENTS.....	2
ACRONYM.....	3
TITLE.....	3
TRANSNATIONAL PARTNERSHIP.....	3
THE DIVERTIMENTO PROJECT VALUE MAP.....	4
WORK PACKAGE AND ACTIVITY OVERVIEW.....	5
1 INTRODUCTION.....	6
2 EVALUATION.....	7
2.1 Frond-End Evaluation.....	8
2.2 Remedial Evaluation.....	9
2.3 Summative Evaluation.....	12
3 CHECKLIST.....	13
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## ACRONYM

***DIVERTIMENTO***

## TITLE

Diversifying tourism offers in peripheral destinations with heritage-based products and services, stakeholder-skills alliances to internationalize locally operating micro-enterprises

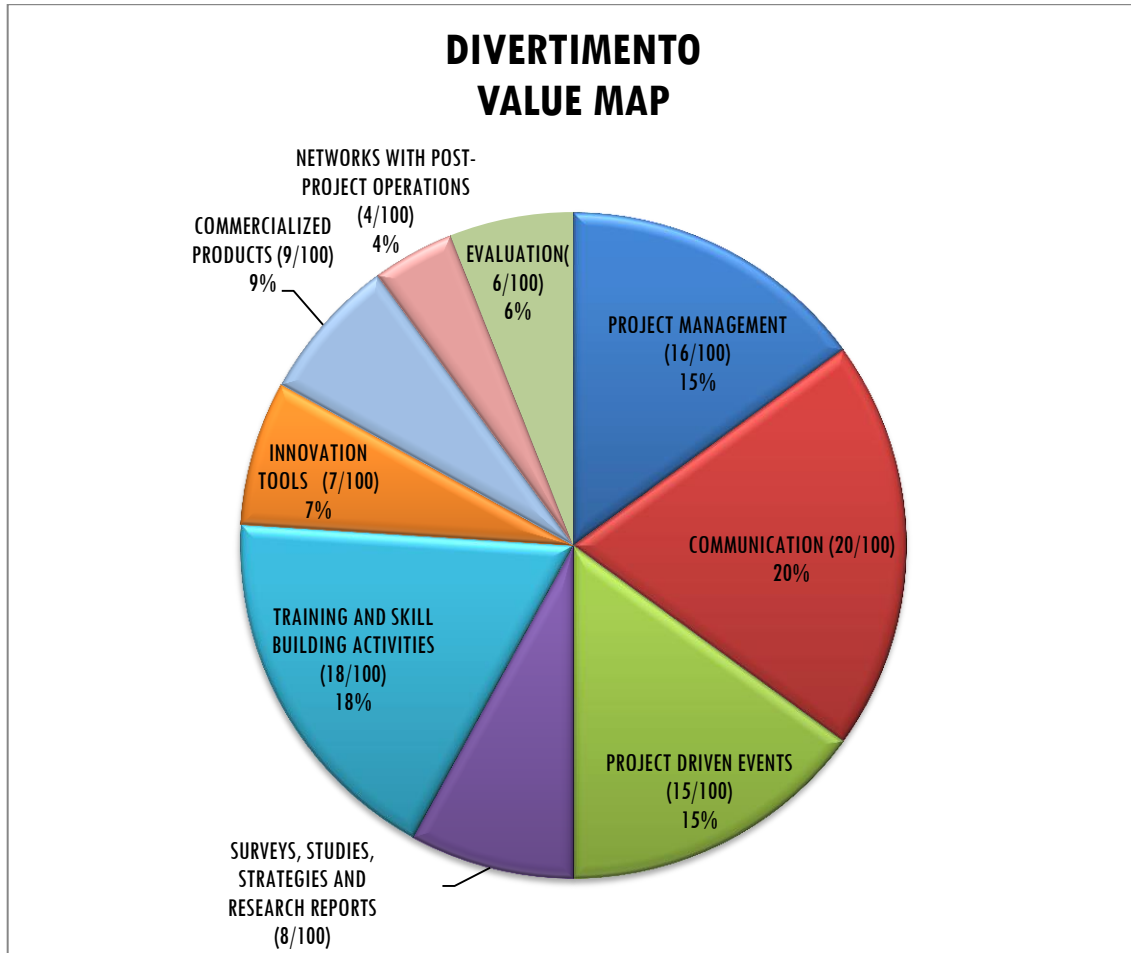
## TRANSNATIONAL PARTNERSHIP

- GREECE: CULTUREPOLIS
- ITALY: UNICITY S.r.l.
- SPAIN: HOTELOFI S.r.l.
- SLOVENIA: POSEJDON DOO
- ROMANIA: INSTITUTE OF NATIONAL ECONOMY, ROMANIAN ACADEMY
- BULGARIA: UNION OF BULGARIAN BLACK SEA LOCAL AUTHORITIES
- TURKEY: EASTERN BLACK DEVELOPMENT AGENCY, DOKA



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## THE DIVERIMENTO PROJECT VALUE MAP





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# PILOT PROJECT PLANNING TOOLS 10/10



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## WORK PACKAGE AND ACTIVITY OVERVIEW

<b>WORKPACKAGE 1</b>	
<b>TRANSNATIONAL PROJECT MANAGEMENT, COORDINATION AND MONITORING</b>	
<b>Activity 1.1:</b> Transnational Project Management and Administration	<b>Outputs:</b> Grant & Partnership Contract; 3 Project Committees; the PM Toolkit; The Project Record
<b>Activity 1.2:</b> Transnational Project Coordination	<b>Outputs:</b> 6 PM Meetings
<b>Activity 1.3:</b> Transnational Project Monitoring	<b>Outputs:</b> Progress Technical Report; Final Financial Report; Consolidated Statement
<b>WP LEAD: COORDINATOR (CULTUREPOLIS)</b>	
<b>WORKPACKAGE 2</b>	
<b>TRANSNATIONAL PROJECT VISIBILITY, COMMUNICATION, DISSEMINATION AND PROJECT BRANDING</b>	
<b>Activity 2.1:</b> The project's Integration, Dissemination, Visibility and Transparency Sources	<b>Outputs:</b> Website; Training Platform; Social Media Campaign
<b>Activity 2.2:</b> Project Driven Communication Strategy for selected Target publics from the PPT Sector at EU and International Level	<b>Outputs:</b> Communication Plan; International Conference 7 Press Conferences
<b>Activity 2.3:</b> Dissemination of Project Outputs and Project Branding at International Level	<b>Outputs:</b> Visual Identity Kit (Project Logo; Project Brochure; 6 Project Fact Sheets; 6 News Letters); Project Promotional Spot; Gamification World Congress 2017
<b>WP LEAD: PP6 (UBBSLA)</b>	
<b>WORKPACKAGE 3</b>	
<b>MAPPING SKILL NEEDS OF KEY ACTORS IN TOURISM, COMBAT STAKEHOLDER FRAGMENTATION AND PROMOTE CROSS SECTORAL COOPERATION IN THE PROJECT AREA</b>	
<b>Activity 3.1:</b> Identifying Stakeholder Needs and Entrepreneurial Skills Needs to produce a new generation of tourism entrepreneurs and stakeholder motivation	<b>Outputs:</b> Demand Side Survey Study; 4 Training Workshops
<b>Activity 3.2:</b> Mapping the heritage potential of the project area to reform tourism offers and establish connections with PPT actors	<b>Outputs:</b> The DIVERTIMENTO Heritage Accessibility Plan; The Project Area Connectivity Map
<b>Activity 3.3:</b> Launching a new tourism business model on customer insights, key experiences and stakeholder participation to advance the tourism competitiveness of the project area	<b>Outputs:</b> Satisfaction Survey; Research Report
<b>WP3 LEAD: PP3 (HOTELOFI)</b>	
<b>WORKPACKAGE 4</b>	
<b>EXPERIENCE EXCHANGE, GOOD PRACTICE TRANSFER AND DEVELOPMENT OF JOINT METHODOLOGIES TO LINK SUPPLY AND DEMAND AND INTERNATIONALIZE LOCAL TOURISM BUSINESS OFFERS</b>	
<b>Activity 4.1:</b> Making tourism businesses responsive to demand side needs by understanding shortcomings and benefits in heritage tourism	<b>Outputs:</b> Virtual Desk and Knowledge Toolkit; e-Library
<b>Activity 4.2:</b> Updating the knowledge of tourism professionals to produce a new generation of experienced-based tourism products and services in the project area	<b>Outputs:</b> Intensive Experience Exchanges Training Programme; Pool of international tutors
<b>Activity 4.3:</b> Connecting key experiences at heritage places with quality services in the territory for different target markets	<b>Outputs:</b> Visitor Experience Diversity Plan; Pilot Project Planning Tools
<b>WP LEAD: PP5 (INE)</b>	
<b>WORK PACKAGE 5</b>	
<b>DEVELOPMENT OF INDUSTRY-RELATED EXPERIENCED BASED-PRODUCTS AND SERVICES IN THE PROJECT AREA TO CONNECT TO GLOBAL MARKETS AND AUDIENCES</b>	
<b>Activity 5.1:</b> Developing a heritage mobility and Gamification Model to combat seasonality at heritage places in the networked economy	<b>Outputs:</b> Heritage Mobility and Gamification Model; 7 Pilot Projects
<b>Activity 5.2:</b> Design and Delivery and Packaging of cognitive-emotional experiences as a high added value tourism product	<b>Outputs:</b> EUROTHENTICA: Experienced-based Transnational Cultural Itinerary; The DIVERTIMENTO iBook for iOS and Android operating Systems
<b>Activity 5.3:</b> Design, delivery and packaging of cognitive-emotional experiences as high added value heritage tourism products	<b>Outputs:</b> Project Quality Assurance Plan; Evaluation Committee; Evaluation Report
<b>WP LEAD: PP2 (UNICITY)</b>	
<b>WORK PACKAGE 6</b>	
<b>FORMATION OF STRATEGIC PARTNERSHIPS TO ENSURE RESULT VIABILITY &amp; POST-PROJECT OPERATIONS</b>	
<b>Activity 6.1:</b> Forging alliances of multilevel actors to ensure viability of achieved results in the Project Area	<b>Outputs:</b> The Heritage Charter for Tourism Business Actors and Heritage Operators; 7 Info Days
<b>Activity 6.2:</b> Developing the enabling environment for key stakeholders and players to launch and operate the Association of Tourism related Enterprises "EUROTHENTICA"	<b>Outputs:</b> 1 Legal Association with domain specific expertise
<b>Activity 6.3:</b> Commercialization of experienced-based products and services developed in the Project Area	<b>Outputs:</b> The DIVERTIMENTO Commercialization and Distribution Strategy; ITB BERLIN 2017
<b>WP LEAD: PP4 (POZEJDON TURIZEM)</b>	
<a href="http://divertimento.unicity.eu/index.php">http://divertimento.unicity.eu/index.php</a>	



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## 1 INTRODUCTION

Heritage places cannot speak for themselves. Without the ability to access the intangible networks of knowledge and value transmission, cultural users cannot recognise and appreciate heritage items as such. Conservation is meaningless without cultural communication. We need to bridge the gap between monument-meaning and monument-fabric and forge connections with a wide array of different target publics. Heritage tourism, whether in relation to recreation, learning or leisure and tourism is a social phenomenon interacting with supply and demand. Therefore consumption incentives are based on distinctive cultural features of cultural assets and consumer perceptions. The PILOT PROJECT PLANNING TOOLS facilitate the process of understanding and unlocking the inherent values of heritage assets and introduces the DIVERTIMENTO Partnership to understand and apply heritage value categories such as the historic, aesthetic, scientific, research or technical, social or spiritual values, guiding how to extract these values and their significance for different target public and different uses. The Toolkit consists of 10 basic tools:

● **1/10: PROJECT SCOPE AND MISSION TOOL**

● **2/10: STAKEHOLDER TOOL**

● **3/10 AUDIENCE TOOL**

● **4/10: HERITAGE ASSESSMENT TOOL**

● **5/10 CONTENT MANAGEMENT TOOL**

● **6/10 LAY OUT AND GRAPHIC DESIGN TOOL**

● **7/10 STORY TELLING AND PLOT TOOL**

● **8/10 ASSET PLANNING STANDARD FORM**

● **9/10 WOSKHEET TOOL**

● **1/10 EVALUATION TOOL**



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## 2 EVALUATION

Creating and launching an experience based cultural heritage product is an ongoing dynamic process that requires steady commitment to maintain end user interest in interpreted assets and in their stories. Successful interpretive applications need to follow the market trends without affecting the integrity of the heritage asset in question, need to be continuously updated with new material, different media, and fresh perspectives on the subject matter, allowing for co-creation of contents. How many visitors will keep returning to a museum that never rotates the objects on display, a restaurant that never varies its menu, or a tour with a tired old script?

One way to keep interpretive offers from stagnation is to step back every so often and ask how effective they really are. To do that, a measuring stick is needed that allows comparing efforts invested with those of professionals in the field of interpretation –something that shows where success factors exist and where is space for improvements. Three steps are indispensable for the ongoing evaluation:

- **Front-end evaluation** is done at the start of designing an interpretive offer might that be a heritage site brochure, a label for a traditional product, a museum collection, an entrance ticket, a visitor information center, a restaurant menu, or a restaurant decoration, the list is endless. Front-end evaluation aims to find out what end-users are interested in or already know or feel about the subject, aspects of the asset and profound subject matter, would use this information to help determine exactly what aspects of assets to interpret.
- **Formative evaluation** is done during the content and design development stage, and is used to discover whether a draft script, computer game or design layout is working. This is an essential step and should be a part of any larger interpretation scheme or project starting with 25.000,00 € onwards. Formative evaluation ensures that the interpretive concept developed harmonizes with design, timetable and budget.
- **Summative evaluation** is done at the end of a project and is used to determine whether the resulting interpretation is meeting its objectives. Acquired information shall be used to make future adjustments to the interpretive product/service assessed and to help others learn from experiences made. There is a range of evaluation data-collecting techniques such as questionnaire surveys, focus groups and visitor observation. These observations can measure indicators such as the 'stopping power' and 'holding power' of a display, panel, interpretive stops, heritage assets, smart phone apps as an interpretive medium, interpretive exhibition or collection (i.e. the proportion of people who stop at a display, and how long they feedback with required information in a cost-effective way.













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## 2.3 Summative Evaluation

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## 3 CHECKLIST

### ● Getting Started

- Include experts in your plan
- Consult with other people about the assets' significance, stories and audience (existing and potential)
- Incorporated feedback obtained
- Identify cultural consumer, visitors, tourists, specific interest groups and their needs
- Write a succinct summary of your "project"

### ● Collecting Information

- Survey the "site", get to know the asset, the resource and conduct a research
- Identify significant features of the asset
- Explain asset significance clearly explained and embed it in the interpretive context, confirmed by reliable sources
- Asset significance respect national heritage registers, international treaties and conventions

### ● Develop the Audience

- Analyze "current audiences" you wish to address
- Identify barriers to involvement
- Include and involved specific needs target publics

### ● Design Quality Interpretation

- Decide what your assets are (area, items, objects, intangibles, events etc.) Set the interpretive objectives for each asset (communication and cultural values) Select the interpretive media Stories connect tangible things with intangible ideas, meanings, beliefs and values Allow end users explore asset meanings (don't tell them what to think) Stories and narratives are connected the "big picture" at local, regional or national level and/or international level, if that is the case
- Stories and narratives understand the use of language universals and language particularities, where that is necessary
- Interpretive narratives consider different perspectives on the same story – even if they differ from the interpreter's personal opinion.....

### ● Putting Theory to Practice

- Develop, Implement, Evaluate and Monitors the Local Interpretive Plan Consider comfort, convenience, health and safety of end users



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